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A NEW KALOS-ARTIST: PHRYNOS

A FEW years ago the Museum of Fine Arts in Boston came into possession of two fragments (Figs. 1 and 2) of a Greek kylix which belongs to the cycle of the Lesser Masters (*Kleinmeister*). Both are broken, both are from the set-off lip of the vase, and



FIGURE 1.—FRAGMENT OF A KYLIX BY PHRYNOS.
In the Museum of Fine Arts, Boston.

both show a woman's bust with profile to left. Except in minor details the busts are identical, and on one of the fragments is the signature *Φρύνος ἐποίησέν με*, while on the other is part of *Φ*—the first letter of the signature.

The characteristics of the two heads on these fragments are very marked. The face is distinguished by a long, pointed

nose, tightly pursed lips, and a very protruding chin. The eye is large and wide open, with a black dot in the middle for the pupil. The hair, bound about the head with a heavy fillet, falls on the neck in a heavy cue tied at the end, while from behind each ear two stiff, pointed locks fall down upon the shoulder. The ear is a mere spiral.

Only one other vase bearing the signature of Phrynos is known (Klein, *Meistersig.* p. 82). This is a kylix in the British Museum (B 424),



FIGURE 2. — FRAGMENT OF A KYLIX BY PHRYNOS.
In the Museum of Fine Arts, Boston.

and the subjects represented are (on A) the “Birth of Athena,” and (on B) the “Apotheosis of Herakles.” On A is the sentence *χαῖρε καὶ πῖε με ναιχί*, while on B is the signature *Φρύνος ἐποίησεν* with *χαῖρε μὲν*. The only female head on A shows the characteristic features of the heads of the Boston kylix — though, to be sure, in much smaller size. But the hair this time falls on the neck in a loose mass, and is bound about the head with a broad, flat band instead of a round fillet as in the Boston fragments. The hair is wavy over the forehead as in the Boston heads. The stiff locks on the shoulder are not present.

Not long after becoming familiar with the Boston fragments I happened to come across the publication by Mr. Warwick Wroth (*J.H.S.* 1891, p. 143, fig. 6) of a fragment of a kylix which belongs to the same cycle (*Kleinmeister*). My attention had first been drawn to it by the marked resemblance that it bore in the matter of the head to the Phrynos heads in Boston. The fragment comes from the set-off lip of the vase, and shows a female bust in profile to left (Fig. 3). The nose is

long, the lips pursed, and the chin projecting. Assuming that the drawing is correct, one sees that the chin is not so pointed as in the Boston fragments, but approaches more to that of the

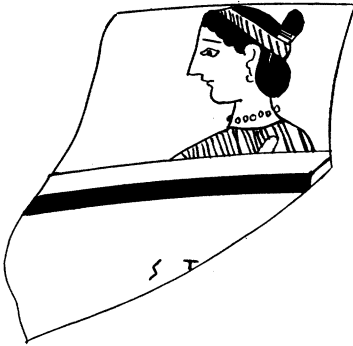


FIGURE 3.—FRAGMENT OF A KYLIX.

From the *J.H.S.* 1891, p. 143, fig. 6.

heads of the Phrynos vase already cited in the British Museum. The hair is done in a cue and tied at the end as on the head (Fig. 1) in Boston, but instead of hanging on the neck, the cue is doubled up, and bound to the head by the fillet. The fillet is flat, like the one on the head on the British Museum kylix (B 424). The ear is different from the ears on the two known Phrynos vases, and also varies from that on another vase (to be considered later) that bears the same "love" name. The fragment shows the first two letters (ΣΤ) of a name that it is very reasonable to suppose is Stroibos,¹ which appears as Στροῖβος καλός upon four other black-figured vases — every one a kylix (Klein, *Leiblingsinschriften*², pp. 49, 50).

Basing his arguments on the name Stroibos, and upon the resemblance that, in the matter of drawing, this *J.H.S.* fragment bears to one of the Στροῖβος καλός vases (a vase in the British Museum), Mr. Wroth assigns all these vases to the same artist. The Stroibos vase in the British Museum (Fig. 4: Brit. Mus., B 401; *Ann. d. Inst.* 1857, Tav. A, 2 *b*) shows on both sides a female bust profile to left. The eye is large, with the pupil

¹ It is interesting to note that Stroibos is the name of the father of Leokrates, who was a colleague of Aristides at Plataea (Kirchner, *Prosop. Att.* 9084). This would make it quite possible that the Stroibos celebrated on these vases was the father of Leokrates. He must have been a boy about the time of the making of these vases. It cannot be proved, however — any more than the Μιλτιάδης καλός can be associated definitely with the famous general — that the Στροῖβος καλός and the father of Leokrates are the same person. See also Simonides, 131 (*Anth. Lyr.*, Hiller-Crusius).

in the middle (in this instance a dotted circle), the nose is long and pointed, and the lips pursed. The chin is much rounder than any yet considered. The hair is bound about the crown of the head with a broad, flat band, and falls on the neck in a cue that is tied at the end. As in the fragment published by Mr. Wroth there is here a beaded necklace about the neck, and an earring in the ear. The earrings differ slightly. On side A is *χαῖρε καὶ πῖει*; on B, *Στροῖβος καλός* (Fig. 5).



FIGURE 4.—HEAD FROM A KYLIX IN THE BRITISH MUSEUM.

Mr. Wroth assigns the *Στροῖβος καλός*

vase to Glaukytes, and uses as the connecting link a black-figured kylix (*A.V.B.* 190, 191; 3, 4) which bears the same “love” name — Stroibos. If this assignment is correct, the *J.H.S.* fragment also belongs to Glaukytes. It is this contention that I would here gainsay.

To be by the same master two vases should be alike in style; the “love” name should be used as a secondary proof. The fact that they both bear the same “love” name would make it possible that they are by the same master. But this is not absolutely necessary, because two artists might use the same “love”

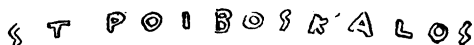


FIGURE 5.—“LOVE” NAME FROM A KYLIX IN THE BRITISH MUSEUM. (See Fig. 4.)

name. In order to show Mr. Wroth’s argument, however, let us assume that the three vases (the

J.H.S. fragment, the British Museum Stroibos vase, and the *A.V.B.* 190, 191; 3, 4) are by the same artist. It is on the *A.V.B.* vase that this assignment pivots. The claim is made that there is enough resemblance between the vase illustrated in the *A.V.B.* (190, 191; 3, 4) and the Glaukytes

kylikes in Munich and the British Museum to warrant the belief that Glaukytes made the *A.V.B.* vase.

Let us first consider the possible relation between the Stroibos vase and the Munich vase. If one may speak with certainty from the illustration, the type of face is different on the two kylikes. On the Stroibos vase the female chin is round, while on the Munich vase it is deep and bony. One beardless, male chin also on the Munich vase is deep. Next let us consider the British Museum Glaukytes vase (*Röm. Mitt.* 1889, pl. vii). Here again one meets with the deep, bony chin. In some cases it is so long as to be out of all proportion. This deep chin we saw was the peculiarity of the Munich vase. Again, the noses of the Munich Glaukytes kylix are long, while those of the Stroibos vase are short. Some of the eyes also of the Glaukytes vase are circular with a straight line at one or both "corners." We are then justified, I believe, in rejecting Glaukytes as the *Στροῖβος καλός* artist (or at least of these *Στροῖβος καλός* vases already discussed).

We have now to ascertain if we are right in associating the *Στροῖβος καλός* name with Phrynos. I do not maintain, of course, that all *Στροῖβος καλός* vases are to be considered as works of Phrynos, because, as has been noted above, one or more artists may have used the same "love" name. If it can be shown, however, that Phrynos was one of the artists that used Stroibos as a "love" name, one has important secondary means of recognizing his works.

It has been shown that the most marked characteristics of the Phrynos vase in Boston are the long, pointed nose, the pursed lips, pointed chin, and the cue tied about the end and falling on the neck. The same facial characteristics appeared on the Phrynos vase in the British Museum. On the British Museum vase, in addition to the signature are the sentences *χαῖρε μὲν* and *καὶ πῖει με ναιχί*.

The *Στροῖβος καλός* vase (B 401, Brit. Mus.) possesses very manifestly some of the characteristics enumerated as on the Boston fragments. Thus we see the long, pointed nose, the large

eye, the pursed lips, and, to a somewhat less degree, the pointed chin. In the matter of doing the hair there is, too, a striking similarity in the heads on the two vases. Both have a broad fillet about the crown (the Boston heads are more elaborate in this respect) and both have the hair tied in a heavy cue, resting on the neck. Oddly enough, though this cannot be adduced as proof, all the heads are profile to left. The London heads lack the elaborate decoration of the fillet and the chiton, and instead have a beaded necklace and an elaborate earring. The fillets of the London heads are quite like those of the London Phrynos vase. Another point of resemblance may be added in the similarity of the salutations on the London Stroiβos vase. On the Phrynos vase appears *χαῖρε καὶ πῖει με ναιχί*, while on the Stroiβos kylix is seen the shortened form *χαῖρε καὶ πῖει*.

If then it is correct to believe that the Stroiβos kylix in London (B 401) is by Phrynos, it is also right to assign to the same artist the vase that Mr. Wroth has given to Glaukytes; I refer to the fragment numbered B 402, in the British Museum (*J.H.S. l.c. frag.*). There are many points of resemblance to the other Stroiβos vase in London. The fact that the cue is doubled against the back of the head need not cause hesitancy in accepting the vase. The features are very close to the *Στροῖβος καλός* vase, and here, as in that head, are the beaded necklace, the earring, and the broad band for a fillet. The end of the cue is similarly bound. As secondary evidence, are the first two letters of the name, which may with certainty be restored as *Στροῖβος καλός*.

If, then, the evidence brought forward is correct, we have a new artist — Phrynos.¹

OLIVER S. TONKS.

¹ I much doubt if the black-figured kylix illustrated in Gerhard, *A.V.B.* 190, 191; 3, 4, is by Phrynos.